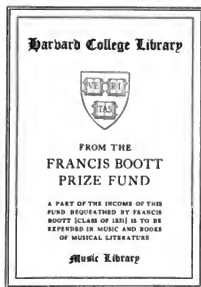


Äußerst lebhaft.

A musical score for a piece titled "Italienische Serenade" by Hugo Wolf and Max Reger. The tempo marking is "Äußerst lebhaft." (Extremely lively). The score is written for a large ensemble, including strings, woodwinds, and brass. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into measures, with some measures containing rests and others containing active musical notation. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo) and *f* (forte). The score is presented in a clear, legible format, with the notes and rests clearly visible on the staves.

# *Italienische Serenade*

Hugo Wolf, Max Reger





# Italienische Serenade

## für kleines Orchester

komponiert von

# HUGO WOLF

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# Italienische Serenade.

Hugo Wolf.

Äußerst lebhaft.

2 Flöten.  
2 Oboen.  
2 Klarinetten in B.  
2 Fagotte.  
2 Hörner in G.  
I. Violinen.  
II. Violinen.  
Solo-Bratsche.\*)  
Bratschen.  
Violoncelle.  
Kontrabässe.

Fl.  
Ob.  
Cl.  
Fg.  
Hr.  
I. Viol.  
II. Viol.  
Solo-Br.  
Br.  
Vel.  
O-B.

\*.) Die Solo-Bratsche ist ursprünglich für Englisch Horn geschrieben.

[illegible]

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for a full orchestra and includes parts for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Violin I (I. Viol.), Violin II (II. Viol.), Solo Bassoon (Solo Br.), Bassoon (Br.), Violoncello (Vcl.), and Double Bass (C-B.). The score is in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings such as 'pp' (pianissimo) and 'p' (piano). The tempo markings 'rit.' (ritardando) and 'a tempo' are also present. The score is arranged in a standard orchestral format with staves for each instrument, and the music is written in G major and 3/4 time.

[illegible]

This image shows a page from a musical score, likely for a symphony. The score is written for a large ensemble, including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Violin I (L. Viol.), Violin II (H. Viol.), Solo Trombone (Solo Br.), Trombone (Br.), Viola (Vel.), and Double Bass (C.B.). The music is written in a key signature of one sharp (F#) and a common time signature (C). The score features various musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte). The page is numbered 10 in the bottom right corner.



Fl. Ob. Cl. Fg. Hr. I. Viol. II. Solo-Br. Br. Vel. C-B.

Fl. Ob. Cl. Fg. Hr. I. Viol. II. Solo-Br. Br. Vel. C-B.

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Violin I (I. Viol.), Violin II (II. Viol.), Solo Bassoon (Solo Br.), Bassoon (Br.), Viola (Vel.), and Cello/Double Bass (C.B.). The music is in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings such as *pp* (pianissimo) and *l.* (lento). The score is arranged in a standard orchestral format with staves for each instrument.

C<sub>2</sub>

First system of a musical score, measures 1 through 6. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Violin I (I.), Violin II (II.), Solo Trombone (Solo Br.), Trombone (Br.), Viola (Vel.), and Cello (C.B.). The key signature has one sharp (F#). Dynamics include *p* (piano) and *pp* (pianissimo). The music features various melodic lines and rests.

Second system of a musical score, measures 7 through 12. The instrumentation remains the same as the first system. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). The music continues with complex melodic and harmonic textures, including some passages marked with *tr* (trills) and *acc.* (accents).

Fl. *molto cresc.* *ff*

Ob. *molto cresc.* *ff*

Cl. *molto cresc.* *ff*

Fg. *molto cresc.* *ff*

Hr. *molto cresc.* *ff*

I. *molto cresc.* *ff* *feroce*

Viol. II. *molto cresc.* *ff* *feroce*

Solo Br. *molto cresc.* *ff*

Br. *molto cresc.* *ff*

Vel. *molto cresc.* *ff*

C. B. *molto cresc.* *ff*

Fl. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Hr. *f*

I. *f*

Viol. II. *f*

Solo Br. *f*

Br. *f*

Vel. *f*

C. B. *f*

*dim.*

*dim.*

*dim.*

*dim.*

*dim.*

Fl. *II*

Ob.

Cl.

Fg.

Hr.

I.

Viol.

II.

Br.

Vcl.

C. B.

Fl.

Ob.

Cl.

Fg.

Hr.

I.

Viol.

II.

Solo Br.

Br.

Vcl.

C. B.

First system of the musical score, measures 1-8. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Violin I (I.), Violin II (II.), Solo Bassoon (Solo Br.), Bassoon (Br.), Violoncello (Vel.), and Contrabass (C.B.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music features a complex texture with many sixteenth and thirty-second notes. Dynamics include *p* (piano) and *f* (forte). The first system ends with a double bar line.

Second system of the musical score, measures 9-16. This system continues the orchestral texture. It includes dynamic markings such as *cresc.* (crescendo) and *ff* (fortissimo) in several parts. The notation is dense, with many beamed sixteenth and thirty-second notes. The system concludes with a double bar line.

Fl. = = = = = *pp* *pliss.*

Ob. = = = = =

Cl. = = = = =

Fg. = = = = =

Hr. = = = = =

I. *p* *cresc.* *pliss.*

Viol. II. *cresc.* *pliss.*

Solo Br. *SOLO.* *p*

Br. = = = = =

Vcl. *pizz.* *pp* *pp*

C.B. = = = = =

Fl. *pp* *pliss.*

Ob. = = = = =

Cl. = = = = =

Fg. = = = = =

Hr. = = = = =

I. *p* *cresc.* *pliss.*

Viol. II. *cresc.* *pliss.*

Solo Br. *SOLO.* *p*

Br. = = = = =

Vcl. *pizz.* *pp* *pp*

C.B. = = = = =



rit. a tempo

Fl.  
Ob.  
Cl.  
Fg.  
Hr.  
I.  
Viol.  
II.  
Solo. Br.  
Br.  
Vcl.  
C. B.

pizz.  
pizz.  
pizz.  
pizz.

Fl.  
Ob.  
Cl.  
Fg.  
Hr.  
I.  
Viol.  
II.  
Solo. Br.  
Br.  
Vcl.  
C. B.

pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp  
pp

FL. *p*

Ob.

Cl.

Fg.

Hr.

I. *p*

Viol.

II. *pizz.*

Solo Br.

Br.

Vcl.

C.B.

rit. a tempo

FL.

Ob.

Cl. *pp* *f* *p*

Fg.

Hr.

I. *p* *f* *crac.*

Viol.

II. *Be.* *p* *f* *crac.*

Solo Br.

Br. *Be.* *p* *f* *crac.*

Vcl. *Be.* *p* *f*

C.B.

FL. *f*

Ob. *f*

Cl. *f*

Fg. *f*

Hr. *f*

L. *f*

Viol. *f*

II. *f*

Solo Br. *f*

Br. *f*

Vcl. *f*

C-B. *f*

FL. *pia f*

Ob. *pia f*

Cl. *pia f*

Fg. *pia f*

Hr. *pia f*

L. *pia f*

Viol. *pia f*

II. *pia f*

Solo Br. *pia f*

Br. *pia f*

Vcl. *pia f*

C-B. *pia f*

ziemlich langsam

a tempo

Fl.

Ob.

Cl.

Fg.

Hr.

I.

Viol.

II.

Solo.

Hr.

Vel.

O. B.

*SOLO*  
*ff quasi Ritratto*

mäßig zurückhaltend

a tempo

Fl.

Ob.

Cl.

Fg.

Hr.

I.

Viol.

II.

Hr.

Vel.

O. B.

*ff leidenschaftlich*

rit. a tempo rit. a tempo immer ein wenig

Fl.

Ob.

Cl.

Fg.

Hr.

I.

Viol.

II.

Br.

Vel.

C. B.

zurückhaltend a tempo

Fl.

Ob.

Cl. in A

Fg.

Hr.

I.

Viol.

II.

Br.

Vel.

C. B.

Fl. *pp* *urt*

Ob.

Cl.

Fg.

Hr.

I.

Viol.

II.

Br.

Vel.

C. B.

Fl.

Ob. *pp*

Cl.

Fg.

Hr.

I.

Viol.

II.

Br.

Vel.

C. B.

First system of the musical score, measures 1-10. The score is for a symphony in G major, 4/4 time. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Trumpet I (I.), Violin I (Viol. I.), Violin II (Viol. II.), Trombone (Br.), Cello (Cel.), Viola (Vel.), and Double Bass (C.B.). The key signature is one sharp (F#). The tempo is marked 'Allegro'. The first system contains measures 1 through 10. The Flute and Oboe enter in measure 1 with a half note G. The Clarinet and Bassoon enter in measure 2 with a half note G. The Horns enter in measure 3 with a half note G. The Trumpets enter in measure 4 with a half note G. The Violins enter in measure 5 with a half note G. The Trombones enter in measure 6 with a half note G. The Cellos and Violas enter in measure 7 with a half note G. The Double Basses enter in measure 8 with a half note G. The Flute and Oboe play a melodic line in measures 9 and 10. The Clarinet and Bassoon play a rhythmic pattern in measures 9 and 10. The Horns play a rhythmic pattern in measures 9 and 10. The Trumpets play a rhythmic pattern in measures 9 and 10. The Violins play a rhythmic pattern in measures 9 and 10. The Trombones play a rhythmic pattern in measures 9 and 10. The Cellos and Violas play a rhythmic pattern in measures 9 and 10. The Double Basses play a rhythmic pattern in measures 9 and 10.

Second system of the musical score, measures 11-20. The instruments are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Trumpet I (I.), Violin I (Viol. I.), Violin II (Viol. II.), Trombone (Br.), Cello (Cel.), Viola (Vel.), and Double Bass (C.B.). The key signature is one sharp (F#). The tempo is marked 'Allegro'. The second system contains measures 11 through 20. The Flute and Oboe play a melodic line in measures 11 and 12. The Clarinet and Bassoon play a rhythmic pattern in measures 11 and 12. The Horns play a rhythmic pattern in measures 11 and 12. The Trumpets play a rhythmic pattern in measures 11 and 12. The Violins play a rhythmic pattern in measures 11 and 12. The Trombones play a rhythmic pattern in measures 11 and 12. The Cellos and Violas play a rhythmic pattern in measures 11 and 12. The Double Basses play a rhythmic pattern in measures 11 and 12. The Flute and Oboe play a melodic line in measures 13 and 14. The Clarinet and Bassoon play a rhythmic pattern in measures 13 and 14. The Horns play a rhythmic pattern in measures 13 and 14. The Trumpets play a rhythmic pattern in measures 13 and 14. The Violins play a rhythmic pattern in measures 13 and 14. The Trombones play a rhythmic pattern in measures 13 and 14. The Cellos and Violas play a rhythmic pattern in measures 13 and 14. The Double Basses play a rhythmic pattern in measures 13 and 14.

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg.

Hr.

I. *pp*

Viol. II. *pp*

Solo Br. *pp*

Br. *pp*

Vel. *pp*

C.B.

Fl. *pp*

Ob. *pp*

Cl.

Fg.

Hr.

I.

Viol. II. *pp*

Br. *pp*

Vel. *pp*

C.B.



Fl. *mf* *f* *pp*

Ob. *mf* *f* *pp*

Cl. *p* *f*

Fg. *p* *f*

Hr. *p* *pp*

I. *p* *f* *pp* *pizz.*

Viol. II *p* *f* *pp* *pizz.*

Solo Br. *p* *f* *pp* *pizz.*

Br. *p* *f* *pp* *pizz.*

Vcl. *p* *f* *pp* *pizz.*

O. B. *p* *f* *pp* *pizz.*

Fl. *f* *pp*

Ob. *p* *mf*

Cl. *p* *mf*

Fg. *p* *mf*

Hr. *p* *pp*

I. *f* *p*

Viol. II *mf* *p*

Br. *mf* *p*

Vcl. *mf* *p*

O. B. *mf* *p*

Fl. *p*

Ob. *p*

Cl. *p*

Fg. *p*

Hr. *p*

I. *p*

Viol. II. *p*

Br. *p*

Vcl. *p*

C-B. *p*

Fl. *pp*

Ob. *pp*

Cl. *pp*

Fg. *pp*

Hr. *pp*

I. *pp*

Viol. II. *pp*

Solo Br. *pp*

Br. *pp*

Vcl. *p*

C-B. *p*

Fl.

Ob.

Cl.

Fg.

Hr.

I.

Viol.

II.

Solo Br.

Br.

Vel.

C-B.

*pp*

*cresc.*

Fl.

Ob.

Cl.

Fg.

Hr.

I.

Viol.

II.

Solo Br.

Br.

Vel.

C-B.

*p molto cresc.*

*cresc.*

Fl.  
Ob.  
Cl.  
Fg.  
Hr.  
I.  
Viol.  
II.  
Solo Br.  
Br.  
Vel.  
C-B.

Fl.  
Ob.  
Cl.  
Fg.  
Hr.  
I.  
Viol.  
II.  
Solo Br.  
Br.  
Vel.  
C-B.

Fl. *pp*

Ob. *pp*

Cl.

Fg. *pp*

Hr. *ppp*

I. *mit Dämpfer*  
*ppp*

Viol. II. *ppp mit Dämpfer*

Solo-Br. *pp (ohne Dämpfer)*

Br. *ppp mit Dämpfer*

Vel. *ppp mit Dämpfer*

C-B. *ppp*

Fl.

Ob.

Cl.

Fg.

Hr.

I.

Viol. II.

Br.

Vel.

C-B.

bedeutend langsamer

beschleunigend

ohne Dämpfer

SOLO

ohne Dämpfer

*pp*

### I. Zeitmaß.

A musical score for a symphony orchestra, titled "I. Zeitmaß B." at the top center. The score is written for ten staves, each representing a different instrument or voice part. From top to bottom, the parts are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fg.), Horn (Hr.), Violin I (I.), Violin II (II.), Solo Trombone (Solo-Br.), Trombone (Br.), and Cello/Double Bass (Vel./C.-B.). The key signature has two sharps (D major or F# minor), and the time signature is common time (C). The music features various dynamics such as *f*, *p*, *pp*, *ff*, *piu f*, *piu p*, *alle piu*, and *ff*. There are also markings like "1." indicating first endings. The notation includes notes, rests, slurs, and articulation marks. The overall style is classical orchestral music.

Fl.

Ob.

Cl.

Fag.

Hr.

I.

Viol. I.

II.

Solo Br.

Br.

Vcl.

C.-B.

ohne Dämpfer

pp

pp

pizz.

ohne Dämpfer

a tempo

Fl.

Ob.

Cl.

Fg.

Hr.

I. Viol. *pp* I. Hälfte mit Dämpfer

II. Viol. *pp* I. Hälfte mit Dämpfer

Solo-Br.

Br. *pp* I. Hälfte mit Dämpfer

Vel. *pp* I. Hälfte mit Dämpfer

O-B. *pp* I. Hälfte mit Dämpfer

Fl.

Ob.

Cl.

Fg.

Hr.

I. Viol. *p* *dim.* *pp*

II. Viol. *p* *dim.* *pp*

Br.

Vel.

O-B.



### I. Hälfte.

**II. Hälfte,**

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## Heft I.

1. Allein Gott in der Höh' sei Ehr
2. Alles ist an Gottes Segen
3. Aus tiefer Not schrei ich zu dir
4. Aus meines Herzens Grunde
5. Christus, der ist mein Leben  
(Ach, bleib mit deiner Gnade)
6. Ein feste Burg ist unser Gott
7. Dir, Jehovah, will ich singen  
(Selb' Leb und Ehr dem höchsten Gut)
8. Erschienen ist der herrlich Tag
9. Herr Jesu Christ, dich zu uns wend
10. Es ist das Heil uns kommen her  
(Selb' Leb und Ehr dem höchsten Gut)
11. Freu' dich sehr, o meine Seele
12. Gott des Himmels und der Erden
13. Herr, wie da willst, so schick's mit mir
14. Herzlich dich mich verlangen  
(O Haupt voll Blut und Wunden)
15. Jauch, Erd, und Himmel, jubel!

## Heft II.

16. Ich dank dir, lieber Herr
17. Ich will dich lieben, meine Stärke
18. Jerusalem, du hochgebaute Stadt
19. Jesu Leiden, Pein und Tod
20. Jesus, meine Zuversicht
21. Jesus, meine Freude
22. Komm, o komm, du Geist des Lebens
23. Lobt Gott, ihr Christen alle gleich
24. Lobe den Herren, den mächtigen König der Ehren
25. Mach's mit mir, Gott, nach deiner Güt
26. Meinen Jesum laß ich nicht
27. Nun danket alle Gott
28. Nun freut euch, lieben Christen
29. Nun komm, der Heiden Heiland
30. O Gott, du frommer Gott
31. O Jesu Christ, meines Lebens Licht
32. O Lamm Gottes, unschuldig
33. O Welt, ich muss dich lassen
34. Schmücke dich, o liebe Seele
35. Seelenbräutigam

## Heft III.

36. Sollt ich meinem Gott nicht singen
37. Straß mich nicht in deinem Zorn
38. Valet will ich dir geben
39. Vater unser im Himmelreich
40. Vom Himmel hoch, da komm ich her
41. Wachet auf, ruft uns die Stimme
42. Von Gott will ich nicht lassen  
(Mit Ernst, o Menschenkinder)
43. Warum sollt ich mich denn grämen
44. Was Gott thut, das ist wohlgethan
45. Wer nur den lieben Gott lässt walten  
(Zu ersten Liedern)
46. Wer nur den lieben Gott lässt walten  
(Zu Liedern freudigen Inhalts)
47. Werde munter, mein Gemüte  
(Der am Kreuz ist meine Liebe)
48. Wer weiss, wie nahe mir mein Ende
49. Wie schön leuchtet der Morgenstern
50. Wie wohl ist mir, o Freund der Seelen
51. Jesus ist kommen
52. O wie selig

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